



Tutorial



Computer Concepts Ltd

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Introduction

The best way to learn how to use a product is to start using it. This tutorial describes the creation of several documents of increasing complexity. Each document illustrates the use of various facilities of Impression. If you are unsure about how to perform some of these operations, refer to the chapter *Using Impression* in the main Impression manual.

- Document 1 is a simple letter. It shows you these facilities:
 - entering text from the keyboard,
 - incorporating text from a disc file,
 - selecting areas of text,
 - cutting and pasting text,
 - using the spelling checker,
 - saving a document,
 - changing the scale of your view on the document.
- Document 2 is a brief notice. It shows you these facilities:
 - editing an existing document,
 - using and changing the effects.
- Document 3 is a quite complicated page with a picture and captions. It shows you these facilities:
 - creating and manipulating frames,
 - graphics handling,
 - using styles,
 - printing.
- Document 4 is a short multi-page document. It shows these facilities:
 - changing to a different master page,
 - altering that master page,
 - starting a second chapter,
 - creating and editing styles,
 - creating tables,
 - using pamphlet mode printing.

This tutorial assumes that you know your way around the Archimedes and how to do things such as loading files. If you are unsure about the basics of using the Archimedes, you can find details in Acorn's *User Guide* supplied with the computer.

Before you can use this tutorial, Impression must be installed on your Archimedes. The installation process is described in the main Impression manual (section 2 *Installation*).

To save unnecessary typing, much of the text used in these documents has already been prepared for you. The text is in a series of files on Impression disc 2 in a directory called *Tutorial*. You will also need disc 3 for the picture used in document 3.

Finally, you will need a formatted disc to save the completed documents to. This disc can be used as your first work disc.

Document 1—A letter to Aunty

You have to write to your aunt and thank her for your Christmas present. This is a simple document and is all in plain text. The complete letter is shown on the page opposite.

Opening the document

Install Impression onto the icon bar. Click once on the icon to open a new document. The document window fills only part of the screen and is too small for our purposes. Click on the Toggle-size icon (in the top right-hand corner of the window) so that the window fills the whole screen.

Entering text

Click inside the frame to select it. The title bar changes to yellow to show this is the current window. The frame outline, which was shown dotted, changes to solid; this shows that it is the selected frame.

Notice that regardless of the position of the mouse pointer when you click, the text cursor always appears in the top left-hand corner of the frame. This is where text will appear when you start typing. If you want your text to start on a different part of the page, you have to either move or resize the frame or create a new frame. All these operations are described later.

Start the letter off with your address and the date. Use *Tab* to position the text cursor to the required place and type in. If you make a mistake, use the delete keys to remove the error and then retype. At the end of each line press *Return* to step to the next line.

Change the scaling of the window

Now you have some text on the page you may want to increase (zoom in) or decrease (zoom out) the scaling of the window. Use the menu

Gaddesden Place
Hemel Hempstead
Herts
20th March 1991

Dear Aunty,

Thank you for your delightful Christmas present. Bright-pink socks are just what I require. They are lovely. They would make a good match with last Christmas's lime-green socks except the dog chewed those and then buried them. As you know, he gets very agitated if anyone exhumes anything he's buried and so I thought it better to leave them undisturbed.

Also, thank you for the book 'Pillow lace through the ages'. I must admit to knowing nothing about this subject and I am sure that many a dull winter's evening will be spent on expanding my knowledge.

Hope that you received the box of chocolates. I remember you saying how much you look forward to receiving a box each Christmas and birthday.

Yours as ever,

option **Document** then **Scale view**. (To display the main menu, position the mouse pointer over Impression's window and click on the **Menu** (centre) mouse button.)

Even if you are happy with the present scaling, try changing it to see the effect.

Entering more text

Type in the line

Dear Aunty.

Type in the last paragraph, which starts
Hope that you received...

Type it as one continuous line; do not type *Return* at the end of the first line. For now, make this the first paragraph; we will move it later to show how you use cut and paste.

Importing text

To save you typing in the rest of the letter, the remaining text is available in a disc file. We will use it to show how to import text.

Position the cursor at the end of the text (after the word 'birthday').

Open the directory *Tutorial* on disc 2. In that directory is a file called *Aunty*. Move the mouse pointer over the file's icon. Press and hold

down the **Select** (left-hand) mouse button and drag the mouse pointer back over the Impression document. Release **Select** and the file's contents are included into your letter.

You may notice some incorrectly spelt words in the text you have just included. These are intentional and are used later to show how the spelling checker works.

Moving text

Now you have all the text in place we can move the first paragraph to its proper place.

Select text

First the paragraph must be selected. There are several ways of doing this (see next paragraph) and we suggest you try each in turn to see which you prefer. When a block is selected it is highlighted. To deselect a block, either type *Ctrl-Z* or click once on the **Select** (left-hand) mouse button.

There are four ways to select a paragraph:

- Type *Ctrl-@*.
- Rapidly click four times on the **Select** mouse button.
- Position the mouse pointer at the start of the paragraph (the words 'Hope that...'). Press and hold down **Select** and drag the mouse pointer to immediately before the start of the second paragraph (the words 'Also thank...'). Release **Select**.
- Position the mouse pointer to the start of the paragraph. Click once on **Select**. Move the mouse pointer to immediately before the start of the second paragraph and click on **Adjust**. If the end position is incorrect, reposition the mouse pointer and click again on **Adjust**.

Cut to clipboard

First select the paragraph as just described. Then, cut the paragraph out of the letter by:

- using the menu option **Edit** then **Cut text**, or
- typing *Ctrl-X*, or
- using any of the delete keys – *Delete*, *Copy*, or *Backspace*.

This removes the text from the document and places it on the clipboard. (The clipboard is an invisible storage area.)

Paste it back

Position the cursor immediately before the words 'Yours as ever'. Paste the text from the clipboard into the document by:

- using the menu options **Edit** then **Paste text**, or
- typing *Ctrl-V*, or
- pressing *Insert*.

Checking the spelling

Now that the letter is complete you can check the spelling.

On the menu choose **Misc** then **Spelling**. Click on the option **Check entire text**.

Some of the words in your address may not be in the dictionary and will be reported as misspellings. If this happens, click on the **Ignore** button on the dialogue box. This puts the word into the temporary dictionary and the spelling checker can continue. Many road names are ordinary English words and most city names are already in the dictionary. So if you live in

Back of Bridge Street, Bristol, Avon, England
the spelling checker already knows all these words.

The first deliberate misspelling is **Chrismas** for **Christmas**. The spelling checker can easily detect two letters that are transposed and gives the correct word. To replace the word, either press the **Replace** button on the dialogue box or press *Return*.

The second misspelling is **agited** for **agitated**. This time the spelling checker cannot find a matching word and reports *No words found*. Click on **Guess again** to perform a second search using a different algorithm. This time you are presented with several choices. To select the required word, you can either:

- click once on **agitated** and then click on **Replace** (or press *Return*), or
- double-click on **agitated**.

The first option copies the word into the editable box and then overwrites the misspelt word.

The second option directly replaces the word and is normally the easier to use.

Saving the letter

Insert your work disc and click on the floppy disc icon.

From the menu, choose **Document** then **Save document**. In the editable box will be the default filename *Document*. Change this to a name of your choice, for example *MyDoc*. The name can be up to nine characters long.



Position the mouse pointer over the big-I icon. Press and hold down the **Select** (left-hand) mouse button. Drag the icon over the directory display for your disc and release **Select**. The document will now be copied to your floppy disc.

Document 2 – Voles

With this exercise, you are going to open an existing document and then apply a number of effects to it.

Opening the document

On disc 2 in the directory *Tutorial* is the file *!Voles*. Double-click on its icon to load it. If Impression is not already in memory, it is loaded automatically. (On floppy disc systems you may be prompted to swap discs.)

!Voles contains most of the text for the notice. Everything is in plain text and looks uninteresting. As we want it to be read, we need to liven it up by applying suitable effects.

Heading

First, let's make the heading more prominent. The effects we want to apply are:

font: Homerton Bold
font size: 24pt
justification: centre.

Before you can apply an effect to existing text, you must first select it. To select a word (in this case **Notice**) you can either

- double-click on it, or
- position the cursor in the word and type *Ctrl-Q*.

Display the **Effects** menu. If you choose items from the menu using the **Select** (left-hand) mouse button, the menu disappears from the screen. If you use the **Adjust** (right-hand) mouse button, the menu stays on the screen – very useful if you are choosing several items.

Notice

Recently many of you have been bringing your pet voles with you. Whilst we all appreciate the entertainment value of having these rather pleasant little furry creatures around and fully appreciate that they get distressed if left for long periods without human company, you must be made fully and comprehensively and unequivocally aware and advised and informed and notified that such practices are not fully conducive to the smooth running of this establishment and are incompatible with our attempts to present a modernistic image to the outside corporate world.

Besides which, they keep eating my chocolate biscuits.

This practice must cease immediately. Anyone found in possession of a vole will be severely told off.

For the purposes of this notice, voles also means *foals*, *moles* and *trolls*.

You have been warned!

On the **Text font** submenu choose **Homerton** then **Bold** using the **Adjust** mouse button. The highlighted text changes to the new typeface. The menu remains on the screen. Notice that the names **Homerton** and **Bold** are now ticked to show that they are selected.

On the **Text size** submenu choose **24pt**. Again use **Adjust**. The highlighted text increases in size.

On the main **Effects** menu choose **Centre** using the **Select** mouse button. The text is then centered on the line and the menu disappears from the screen.

First paragraph

The first paragraph would look more imposing if it were fully justified instead of its current left-justified. Select the entire paragraph (this was described for the first document). From the **Effects** menu choose **Fully justify**. The text automatically reformats to have both left and right margins aligned.

You may find it instructive to also try the other forms of justification so that you can see how the document looks.

The other changes are similarly made. Text in **bold** is in *Trinity Bold*. Text in *italics* is in *Trinity Medium Italic*. Also, try using the other typefaces so that you know how they look on the page.

Typing in new text

To complete the document you need to type in the command at the bottom. This shows you how to apply effects at the cursor for when you are typing in new text.

Position the cursor at the end of the text; pressing *Ctrl-↓* is a quick way to do this.

From the **Effects** menu choose a suitable text size and text font – the example uses 18pt Homerton Medium – and centre justification. Type in

You have been warned!

and, as you type, the text appears in the selected effects.

The notice is now complete.

Document 3 – Discs

This document is a sample page from a book and describes floppy discs. It has a couple of pictures and some text. Again we have prepared the text for you and it is in a disc file called *Floppies*. Part of the completed page is shown on the next page.

Load an appropriate printer driver as you will print out the completed document.

Click on the Impression icon to open a new document. Click inside the document's window to select it.

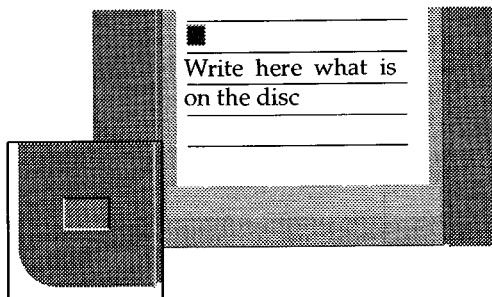
Creating a frame

You now need to create a frame on the blank page to hold the main picture. There are two ways to create a new frame; either:

- from the menu choose **Frame** then **New frame**, or
- type *Ctrl-I*.

The mouse pointer changes to a pair of cross-wires. At this stage do not press any of the mouse buttons. Move these to where you want the top left-hand corner of the frame. For this example, the position should be roughly 50mm from the left-hand edge of the page and 25mm from the top. The exact position isn't critical as you can adjust the frame's position later.

Press and hold down the **Select** mouse button. Move the cross-wires down the page and to the right. As they move, you will see the outline of the frame appear. You will also see the dimensions of the frame. When the frame is approximately 80mm square, release **Select**. The first frame is created and, being new, it is the selected frame. If you



The 3½ inch floppy disc is the main archival medium on the Archimedes. Remember that all magnetic media can be corrupted if exposed to other magnetic fields. These fields could be

made a mistake and the frame is not the required size, you can correct it by dragging the appropriate frame handle.

As it is a new frame it is a **null frame**; that is, it is empty. We are now going to put a graphic in it and it will then become a **graphic frame**.

Insert Impression disc 3 and click on its icon. It has two directories – *Draw* and *Sprites*. Double-click on *Draw*. This has four further directories – *Art*, *Items*, *Signs*, and *Symbols*. Double-click on *Items*.

One of the files on this disc is *MiniDisc2*. In document 1 you dropped a text file into an Impression document. In the same way drop *MiniDisc2* into the frame you've just created. A picture of a floppy disc appears.

Adding a second frame

Now you need a second frame. (This will hold the enlarged view of the corner of the floppy disc.) Create it the wrong size and in the wrong place and then resize it and move it.

Create a frame roughly 100mm square positioned below the existing frame.

First to resize it. Try resizing it using all the frame handles to see the effect. As when you were creating the frame, you see the frame's dimensions whilst you are resizing it. The final size should be approximately 30mm square.

Now to move it. There are four ways to move a frame:

- Position the mouse pointer inside the frame. Click and hold down **Select**; this selects the frame if it is not already the selected frame. After a second the mouse pointer changes to a

hand and the frame dimensions are shown; the edges of the frame are continued as dotted lines. You can now slide the frame around on the page. When it is correctly positioned release **Select**.

- The second method is similar. Position the mouse pointer inside the frame. The frame must be the selected frame so, if necessary, click inside it to select. Press and hold down **Ctrl** and then press and hold down **Select**. You can now move the frame around the page as described for the first option, but without having to wait for the second.
- Move the mouse pointer over any edge of the frame avoiding the frame handles. When in the correct place, the mouse pointer changes shape to an eight-pointed 'snowflake'. You can now move the frame around the page as described for the first option. It requires fine control to always pick up the edge of the frame. Vertical edges present particular problems so don't worry if this method doesn't always work.
- You can use the menus. This is described later.

With the first three options you are sliding an outline of the frame around on the page and you can see when it is in the required position. They are the easiest to use. How accurately you can position the frame depends on the scaling factor for the window. If you want to exactly align two frames, the menus option is preferable.

Personal preference usually decides which of the two sliding methods you use. The second (**Ctrl-Select**) is easier for moving graphic frames for a reason that will be explained later.

You can only use these methods to move a frame around on a page. To move frames between pages, you have to use cut and paste.

You can now move the frame to its required place, which is overlapping the bottom-left corner of the picture of the floppy disc. When in position it hides part of the floppy disc picture. Try moving the frame a short distance using both the sliding methods before finally positioning it. The frame needs a border to complete it but that is described later.

In this second frame we want an enlargement of part of the floppy disc picture. You could again drop in the draw file from disc but the document would then contain two copies of the same graphic and this wastes memory. (A complicated sprite file can be over 100Kb long – the old saying "A picture is worth a thousand words" is rather inaccurate; it can often be worth 10 or 20 thousand words.)

Instead, we are going to open a second view on the same graphic. Click **Select** on the graphic of the floppy disc, then click **Adjust** on the empty frame. A second, reduced image of the floppy disc then appears in the smaller frame.

We want to enlarge this second image. On the menu choose **Frame** then **Alter graphic**. Change the **Scaling** box to 400% and click on **OK**. The image in the frame is enlarged and you see only a part of it.

You want to see a different part of the image – the bottom left corner – so you need to slide the image along in the frame. There are three ways to do this:

- Press and hold down **Select** and slide the image around inside the frame. This is useful for moving the image over short distances. Do not use **Adjust**; this rotates the image.
- Use the **Alter graphics** dialogue box. Click on the four direction arrows; this moves the image in steps of 0.125". If you keep the mouse button depressed over any of the arrows, you get continuous movement. For moving the enlargement of the floppy disc, this is probably the easiest method.
- The third method also uses the **Alter graphics** dialogue box. Enter new values into the **X** and **Y** editable boxes. This method allows the image to be precisely positioned but it is sometimes complicated to calculate the exact X-Y position.

Experience shows that for large movements of a graphic it is easier to use a combination of methods. Use the editable boxes to make large changes in position; then click on the arrows to get the approximate position; and then either slide the graphic or again use the editable boxes to finally position the graphic.

This is why we advised using **Ctrl-Select** to move graphic frames rather than just **Select**; if you move the mouse pointer before it changes to a hand, you slide the graphic rather than move the frame.

Adding the third frame

We want to overlay a caption on the floppy disc label.

Again create a frame that is too big and in the wrong place; make it about 100mm square and below the two existing frames.

This time, use the menus to position the frame. On the menu choose **Frame** then **Alter frame**.

The dialogue box has four editable boxes for **X** and **Y** (the horizontal and vertical distance from the top-left corner of the page) and **width**

and **height** (the width and height of the frame). For initial values set

$X = 90\text{mm}$ $Y = 70\text{mm}$ $\text{width} = 39\text{mm}$ $\text{height} = 15\text{mm}$.

and click on **OK**. You may need to slightly adjust the X and Y values later. The new frame should overlay the label area of the floppy disc graphic. If it doesn't, move the frame until it does.

The new frame masks the underlying floppy disc graphic; we want to see the label underneath. Again, from the menu choose **Frame** then **Alter frame**. Click on the button **View** and another dialogue box appears. Click on the button **Transparent** and then **OK**. The new frame becomes transparent and you can see the underlying graphic.

Into the new frame type the caption

Write here what is on the disc

This should appear as two lines with a break between the words 'is on'. If not, adjust the width of the frame until it does.

By making small adjustments of the frame's position you should be able to position the caption between the lines on the floppy disc's label.

Adding a border to frame 2

Click on frame 2 to select it. (Frame 2 holds the close-up of one corner of the disc.)

From the menu choose **Frame** then **Alter frame**. The **View** dialogue box should appear as this was the last selected. If the **Info** box appears, click on the **View** button.

In the dialogue box are four editable boxes with *Off* in them. These, and the adjacent two arrow boxes, are used to set the frame borders. You can also set all four borders simultaneously if you select the **All** button.

Try selecting different borders on all four sides and on individual sides to see their appearance. In the illustration, we have used border 2; remember, pages in this manual are reduced for printing and so the border appears thinner.

Remember to click on **OK** to implement your choice of frame borders.

Creating frames 4 & 5

In a normal document you would create two separate frames. For this tutorial we want to show how cut and paste works for frames. So we will create one frame and then copy it.

Create a frame below the existing frames. It should be 80mm wide and 100 mm high. Align its left margin with the left margin of the page.

Now copy it to the clipboard. From the menu choose **Edit** then **Copy frame**. The original frame does not change.

To paste the duplicate frame you could use **Edit** then **Paste frame**. Instead, use the keyboard short-cut by pressing the *Insert* key. The mouse pointer changes to a pair of cross-wires. Move them so that they align with the top edge of the existing empty frame and about 5mm away from the right-hand edge. Click **Select** to paste the duplicate frame. The dimensions of the duplicate frame are identical to the existing frame.

Before we import the text, we want to create and then apply a style. Then, as the text is read in from disc, it will have that style applied.

We want to create a new style so type *Ctrl-F5* to display the style editor. The style name is *Untitled*. If you scroll through the style editor, you will see that all of the attributes are greyed but values are shown in the editable boxes. These are the current values in *BaseStyle* and show you what the result would be of applying this style on top of *BaseStyle*.

Before you can enter a value for an attribute, you have first to select it. We want to specify **Font name**, so click on the switch to the left of the name. The text in the box to the right of the name changes from grey to black.

Click on the arrow icon to the right of the name. This displays a menu of the available font families. Slide the mouse pointer over the name *Homerton*. This displays a second menu which shows the variants of the Homerton family of fonts. Click on *Medium* to select Homerton Medium font.

Next click on the **Font size** switch. This also selects **Line spacing** as normally you want to specify both a font size and a line spacing. Use the *Delete* key to remove the current contents of the editable box and type in **12**. There is no need to specify any units as we want the default units, which are *points (pt)*. Notice that the line spacing automatically changes to 14.4pt (120% of 12pt). If you wanted a larger or smaller line spacing, you would click on the **120%** switch to deselect it and then type a new value into the **Line spacing** box.

These are the only changes we want to make; the remaining attributes will be defined by *BaseStyle*.

Now check that the cursor is in the left-hand frame. (If necessary, click **Select** in that frame.)

In the style editor, click on **Apply** (use the **Select** mouse button). This copies the style into the style list and also applies it at the cursor. Now when you import the text, it will have this style applied to it.

Importing text from disc has already been described for document 1. Click on the left-hand frame to select it. Drop in the text file *Floppies*. The contents of *Floppies* are too large for the frame and not all the text can be displayed. (This is called *truncated text*.) Notice the small red arrow in the bottom-left-hand corner of the frame. This shows you that there is truncated text. If you display the **Alter frame** dialogue box, you will see that the title bar tells you the number of words overflowing.

If the left-hand frame is not already the selected frame, click **Select** in it. Click **Adjust** in the right-hand frame. The remaining text now appears in the right-hand frame. You have created a *flowing text story* between the two frames.

If you move the cursor in the text, it moves between the frames as though they were a single frame. Similarly, if you add text to the left-hand frame, displaced text flows into the right-hand frame.

The document would look better if both columns of text were the same length. Move the bottom edge of the left-hand frame upwards. Each time you release the mouse button the text reformats to fit the space available.

When the two columns align, you have completed this document. Now to print it.

To display the Print dialogue box either:

- press the *Print* key, or
- choose **Document** on the Main Menu and then choose **Print**.

If the dialogue box is set up as you require, click on **Print**. A box appears telling you the printer is being prepared and then printing starts. With certain types of printer up to a minute may elapse before printing starts.

Document 4 - A four-page leaflet

This document is three pages long and uses two different basic page layouts (and hence is split into two chapters). The completed document is then printed out in pamphlet mode to show you how to use this feature.

Click on the **Impression** icon to open a new document. This opens a window onto the default document, which is a single-column A4 page.

The first two pages of the leaflet we want to produce will use a two-column layout and therefore we need to change the master page.

Changing to a different Master Page

To do this, choose **Edit** on the Main Menu and then **Alter chapter**. (There is a keyboard short-cut of *Ctrl-Shift-A*.) Change the **Master page number** from 1 to 4. (Master page 4 has a two column layout.) Click on **OK** to implement the change.

Modifying a Master Page

We want to put a page number at the bottom of each page. The easiest way to do this is to alter the master page itself.

Choose **Edit** on the Main Menu and then choose **View master pages**. (There is a keyboard short-cut of *Ctrl-F2*.) This opens a window onto the master pages. The number of the master page is shown in grey in the top-left-hand corner of the page. Thus, when you first open the master page window, you see 1 which tells you that you are looking at master page 1.

Scroll down the master page window until you can see master page 4. Continue to scroll down until you can see the bottom of that page. Now create a new frame with approximate dimensions of 180 mm width and 10 mm height. (180 mm is slightly narrower than the width of the two frames – this is intentional.) Position it about 30 mm away from the bottom of master page 4.

Choose **Frame** on the Main Menu and then click on **Snap to frames**. If you redisplay the Frame menu, you will see there is now a tick to the left of **Snap to frames**. This tells you the option is selected.

Now use the mouse to move the newly created frame down the page. (How to move frames around the page has already been described.) As it gets close to the edges of the existing frames, notice how the frame you are moving snaps into alignment with the existing frame edge. This is the effect of **Snap to frames**.

(There is another, similar option – **Snap to guides** – which snaps only to Guide frames.)

Move the frame down the page until its left-hand and bottom edges align with the existing frames. Now increase the width until the right-hand edge snaps to the existing frame edge.

Add a border to the top edge of this new frame (use border 1 or 2). Adding borders to frames has already been described for document 3.

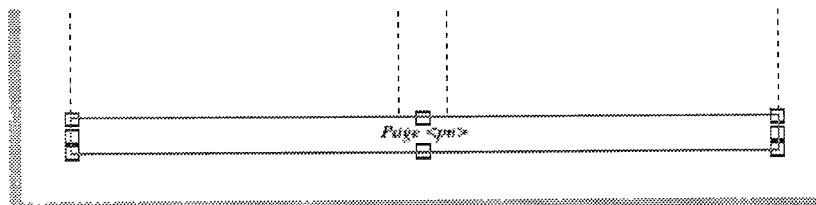
Adding the page number

The new frame should already contain the text cursor. If not, click in it.

We want the page number in italics in the centre of the frame. The easiest way to apply a style is to use its keyboard short-cut (where one is allocated). So press *F3* for italic script and *F6* for centre justification. Type in *Page* followed by a space.

From the menu, choose **Misc** then **Insert** then **Current page number** and click on **Numeric**. The text should then read *Page <pnn>*. (<pnn> shows where the page number will go.)

The bottom of master page 4 should now look like this (shown reduced in scale):



Click on the Close icon of the master page window. This closes the window onto the master pages. It also updates the document shown in the main Impression window.

Adding a text story

Importing text from a disc file has already been described.

Click on the left-hand large frame and drop on the text file *Vestibulum*. This file is used mainly to fill the space and to show that Impression automatically creates more pages when required.

Force to next frame

In the text is the line
Heading.

We want this to start at the top of the next available frame. Position the text cursor immediately before the *H*. On the menu, choose **Frame** and then click on **Force to next**. (There is a keyboard short-cut of *Ctrl-G*.)

This moves the text after the cursor to the start of the next frame. If you repeated the operation, the text would move to the top of the next frame – in this case, on the next page. (Don't do it a second time – we just want the text moved one column.)

Setting up text repel values

At present the text at the bottom of the frames, the frame border, and the page numbers are almost touching. It would look better if they were separated. This is very easy using *repel values*.

Redisplay the master pages. (*Ctrl-F2* is the quick way to do this.) Move down until you see the bottom of master page 4. Click in the frame containing the page number.

Display the **Alter frame** dialogue box. (**Alter frame** is on the **Frame** menu and has a keyboard short-cut of *Ctrl-F10*.)

As this frame has never been altered, the **Repel text outside** button should be **on** and all the Repel editable fields should contain **0**. If this is not the case, make any necessary changes.

Change the **Above** repel value to **3mm**. This leaves a 3 mm margin above the frame free of text.

Change the **Inset V** repel value to **2mm**. This will inset the page number from the top of the frame by 2mm.

Click on **OK** to implement the changes. Click on the Close icon of the master page window. Notice how the existing text reformats to match the new repel values. This is the power of master pages; any change you make to a master page reformats the document to match.

Starting a new chapter

The last page of the document will use a different master page. To change master pages means starting a new chapter. Even if you keep the same master page throughout a document, it is always good practice to split larger documents into chapters. For the advantages of chapters, refer to *Building blocks* in the main manual.

Choose **Edit** and then **New chapter**. (This has a keyboard short-cut of *Ctrl-F7*.)

Most of the options available in this dialogue box can be left unchanged. For a description of their use, refer to the *Main Menu* chapter of the manual.

However, we need to change the master page number so that the new chapter uses a different master page. (Notice that the master page number is currently 4, which is the master page used in the current chapter. If you just want to start a new chapter keeping the current set-up, all you need do is click on the **OK** button.) Change the **Master page number** from 4 to 1. Click on **OK** to create the new chapter.

Moving to the new chapter

You can make the new chapter (chapter 2) the current chapter by:

- Scrolling the document window until you can see page 3 (which is the first page of the new chapter).
- Using **Go to page** in the **Find** submenu of the **Misc** menu. (This has a keyboard short-cut of **Ctrl-Shift-G**.) Go to page 3.
- Using **Go to chapter** in the same submenu. (This has a keyboard short-cut of **Ctrl-Shift-W**.) Go to chapter 2.

In each case all you have done is to move your view of the document. The cursor remains in the original chapter. Click the mouse anywhere on the frame on page 3 to make it the current page.

Creating a table

This new chapter is not going to contain a conventional text story. Instead you will create a simple table. Normally you would create styles and rulers with all the necessary attributes and then apply them. However to show how tables are built up, create the style step-by-step so that you can see the effect of each step. To keep the Style Editor on the screen whilst building the style, click on the **OK** button with **Adjust** (the right-hand mouse button). This is called *Adjust-clicking* and performs the requested operation but keeps the Style Editor on-screen. (There are many other occasions when Adjust-clicking is useful to keep a dialogue box displayed on-screen.)

First we need some text for the table. Type in:

<Return>

Rule-offs<tab>and<tab>vertical rules<tab>make<Return>
creating<tab>tables<tab>an easy<tab>task<Return>

<tab> means press the *Tab* key on the keyboard,

<Return> means press the *Return* key on the keyboard.

Select all the text from the word **Rule-offs** to the final **<Return>** (including both).

Creating a new style

First we need to create a new style. You can do this either

- from the **Style** menu, or
- using the keyboard short-cut **Ctrl-F5**.

Slide the Style Editor and the document around on the screen until you can see the Style editor and all of the text you have just typed in.

Change the style name from *Untitled to Table*. (This is not essential but giving descriptive names to your styles makes it easier to remember what they are for.)

Setting tabs

Using the slide bar on the Style Editor window, move down until you see **Alter ruler**. Click on the button to set it. This displays a blank ruler. You may need to rearrange items on the screen again so that you can see the text, the Style Editor, and the ruler.



Click on the **1st line margin** icon on the ruler to highlight it. Move the mouse pointer onto the actual ruler. Position it over the 4cm division on the ruler and click **Select** to place the icon.



Click on the **left tab** icon. Position the mouse pointer over the ruler at 7 cm and click the mouse. This places a left tab on the ruler at this point. Reposition the mouse pointer to 10 cm and click again. This places a second tab. Position a third tab at 15 cm. This is how you position a series of tabs – click once on the required tab icon and then click on the ruler where you want the tabs.

Adjust-click on the **Apply** button and you will see this result:

rule-offs	and	vertical rules	make
creating	tables	an easy	task

At this point you can deselect the text by clicking anywhere on the window – this makes the text easier to read.

Adding rules-offs

Move down the Style Editor until you see **Rule-off**. Click on the button to the left to set it on. Type 1 (meaning 1point) into the **Thickness** editable field.

Click on the **Above text** switch.

Adjust-click on **OK** to get this result:

rule-offs	and	vertical rules	make
creating	tables	an easy	task

This has drawn a rule-off *above* both lines of text, running between the left and right-hand frame edges.

Click on the **Below text** switch. Adjust-click on **OK** to get this result:

rule-offs	and	vertical rules	make
creating	tables	an easy	task

This has drawn a rule-off *below* both lines of text. There is only one line drawn between the two lines of text. This is because applying a **rule-off below** a line cancels any **rule-off above** for the following line.

Adding vertical rules

☞ | You place vertical rules on the ruler in exactly the same way as you placed tabs. That is, click on the **Vertical rule** icon and then click on the ruler itself to place them.

The required positions are at

3.5 cm
6.5 cm
9.5 cm
14.5 cm
17 cm.

(The rules at 3.5 cm and 17 cm are important because they mark the ends of the table.)

Again Adjust-click on **OK**:

	rule-offs	and	vertical rules	make
	creating	tables	an easy	task

Next to tidy up the rule-offs so that they start and end in line with the vertical rules.

☞ | Click on the **left rule-off margin** icon and place it on the ruler aligned with the vertical rule at 3.5 cm.

☞ | Place the **right rule-off margin** on the ruler aligned with the vertical rule at 17 cm.

Adjust-click on **OK** to see the result:

rule-offs	and	vertical rules	make
creating	tables	an easy	task

The appearance of the table can be improved by increasing the line spacing so the two lines are further apart. To do this, increase the line spacing. Move up the Style Editor until you see **Space below paragraph**.

Click on the button to the left of **Space below paragraph** to show you want to specify that attribute. The **0pt** in the editable field to the right changes colour from light grey to black. This shows it can be edited. Clear the existing contents and type in **7pt**. (You may like to try other

values to see the results – remember to Adjust-click on **OK** to see the results.)

Notice that the bottom rule-off clips the descenders of the **g** and **y**. To correct this just involves moving the table downwards slightly relative to the text. Move down the Style Editor again until you see **Below text**. Change the **Offset** value from **0pt** to **-4**. Adjust-click on **OK** to see the result.

rule-offs	and	vertical rules	make
creating	tables	an easy	task

You may like to try different values to see the results.

Notice that you don't need to change **Above text offset** if you just want to move the entire table. This offset is relative to the current rule-off below value so moving the rule-off below also moves the rule-off above. Again, try changing the value, using both positive and negative values, and see the results. (Remember to Adjust-click on **OK** to see the results.)

And that's the table complete

Printing the document

Load the printer driver suitable for your printer if you have not already done so.

Display the print dialogue box (either press **Print** on the keyboard or choose **Print** from the **Document** menu).

Set up the dialogue box as follows:

All button on
Copies 1
Scaling set up later
Sideways
Pause off
Fit lots on
Draft off

Click on **Setup...** to display the Print Setup dialogue box. Set up this dialogue box with all switches *off* except:

Reverse see note
Pamphlet on
Two on

As we are only printing three pages, the setting of **Reverse** is irrelevant. However, the setting of this button depends on how your printer

stacks the printed sheets of paper. You may need to experiment to decide which is the correct setting for your particular printer. (If you have a Computer Concepts LaserDirect printer, then set **Reverse**

- **on** for the 300 dpi Qume version, or
- **off** for the 300/600 dpi Hi-Res Canon version.)

Scaling

The number to the right of **Fit lots** currently shows '(0)', which is the number of pages that can fit on a sheet of paper at the current scaling. Reduce the scaling until you see **Fit lots (2)**. The exact scaling depends on the margins required for your type of printer but will be about 65%.

Click on the **Print** button on the main Print dialogue box to start printing.

Impression works out that for a three-page pamphlet, it needs to print page 1 and a blank page 4 on one side of the paper and then pages 2 & 3 on the other side. (For more complicated pamphlets there may be several blank pages at the end.) The print information box shows

*Preparing printer
Printing page 1
Please replace paper upside down*

If you have a laser printer, the *Please replace....* message may appear before printing has finished. Make sure the printer has stopped before turning over the paper. How you turn over the paper depends on the paper path through the printer – you may need to experiment.

Click on *Continue* to print the rest of the document. The print information box shows

*Printing page 2
Printing page 3*

Document 5 - Hints & tips (!Hints)

This document is in the root directory of disc 2. You don't have to change this document. This is our sneaky way of reminding you to read *!Hints* for the latest information about Impression.

Impression release notes

These notes apply to versions 2.15 and later

Features of this issue

- Compatible with all versions of RISC OS (suitable for the A5000)
- 256 grey-scale sprites accepted
- Automatic embedding of graphics
- Improved screen updating
- 'Save text' settings remembered (and can be saved)
- Auto-saving now prompts before first save
- Changes to the key-board short-cuts

A5000 & RISC OS 3 compatible

The Acorn A5000 has a new version of the standard Acorn operating system (RISC OS). In the future, this new version — called RISC OS 3 — will probably be available as an upgrade for Archimedes A300, A400, and A540 machines.

If your machine has RISC OS 3, Impression automatically uses the new features — you don't need to tell it which operating system your machine has. Also, you won't need to change or modify Impression if you upgrade your Archimedes to use RISC OS 3.

Rotated text

With the previous version of RISC OS (RISC OS 2) you couldn't rotate text in Draw files. (The only way to rotate text was to convert it first to Draw objects using *!FontDraw*)

RISC OS 3 lets you rotate text entered directly into Draw files. As the new *!Draw* can convert text to outlines *!FontDraw* is not needed with RISC OS 3.

Rotated graphics

With the previous version of RISC OS you had to select **Enhanced graphics** in Preferences before you could rotate sprites.

RISC OS 3 always lets you rotate sprites. You only need to select **Enhanced graphics** if you also want **Greyscale dithering**. Refer to the Impression manual for details on **Greyscale dithering**.

RISC OS 3 boot files

Impression co-operates with the RISC OS 3 boot system. If you save a boot file while Impression is loaded on the icon bar, then Impression will be automatically loaded next time you start the machine.

A5000 and the hardware key (dongle)

Versions of Impression prior to 2.14e didn't work on the A5000 because of interfacing problems to the dongle. The dongle itself is unchanged but the software which reads it has been modified for use with the A5000.

RISC OS 3 bug

There is a bug in the current version of RISC OS 3 which shows when you select a grey-scale palette (for example, with grey-scale dithering). This turns off text anti-aliasing and results in text looking spindly and jaggy. At present the only cure is to choose **Default** on the Palette icon. Unfortunately this does not give the best grey-scale dithering.

This is **not** an Impression problem; it is a fault with Acorn's software.

The other changes work with both versions of RISC OS

256-colour sprites

RISC OS 2 only supports fixed colour sprites. That is, it is limited to the 256 colours available in the default screen palette. To overcome this limitation, previous versions of Impression recommended using a special 176-colour mode. This appeared as false colour on screen. With greyscale dithering turned on, sprites looked correct and gave excellent quality printed results.

RISC OS 3 has a new format for sprites which allows 256 arbitrary colours. (That is, they can be any colour in the spectrum.) You can now produce true 256-grey-level sprites and incorporate them into Impression.

Caution:

You cannot load documents containing 256-grey sprites into older versions of Impression (prior to 2.14e).

ScanLight & 256-grey sprites

All versions of ScanLight (Computer Concepts' image processing/scanner package) can save sprites as 256 grey-level.

Automatic embedding of graphics

In previous versions of Impression embedding a graphics frame involved:

1. creating a local frame,
2. dropping the graphic into the frame and rescaling it if necessary,
3. cutting the frame to the clipboard,
4. positioning the cursor in the text,
5. embedding the frame.

With Impression 2.15 all you need do is:

1. position the cursor in the text,
2. drop the graphic onto the Impression window.

Impression automatically creates an embedded frame and displays the graphic at 100% (full size). Normally the entire graphic is shown unless it is wider or taller than the text frame. In this case the embedded frame is as large as possible and the graphic cropped to fit.

Improved screen updating

Impression 2.15 includes several improvements to make screen updating faster. A further improvement is that you do not have to wait for the updating to finish before you can slide the page around or make further changes. Updating can pause while you make changes and then continue.

‘Save text’ settings

Impression now remembers the current setting of the Linefeeds, Returns & With styles buttons on the **Save text** on the Document menu. These can be made the permanent settings by saving the program preferences (on the Program Menu).

Auto-saving

Impression always prompts before auto-saving for the first time after loading. This avoids the chance of accidentally overwriting documents which have auto-save set.

‘Table’ style on the default document

The default document now has a style called *Table*. This shows you how to create a table using rule-offs and vertical rules. If you are unsure about using rule-offs and rules, experiment with *Table*.

Keyboard short-cuts

Short-cuts added

Swap two characters (*Ctrl-Shift-Q*)

This short-cut was introduced with Impression 2.14.

A common typing mistake is to transpose two letters (for example, *tptying* instead of *typing*). Impression now provides a quick way to correct such mistakes by using a keyboard short-cut of *Ctrl-Shift-Q*, which transposes two adjacent characters.

To use it:

1. position the cursor between the two characters (between *p* & *y* in *tptying*), and
2. type *Ctrl-Shift-Q*. This swaps the two characters and changes *tptying* into *typing*.

Double the current screen scaling (*Ctrl-Shift-F11*)

This replaces the original short-cut of *Shift-F12*. The existing short-cut of *Shift-F11* (to halve the current screen scaling) is unchanged.

Typing *Ctrl-Shift-F11* doubles the viewing scale of the current window (for example from 80% to 160%). For more information on changing the viewing scale refer to the section in the Impression manual on **Scale view** (in the **Document** menu).

Short-cuts changed or removed

Double the current screen scaling (*Shift-F12*)

The short-cut is now *Ctrl-Shift-F11*.

New guidelines from Acorn recommend that function key *F12* (including *Ctrl-F12/Shift-F12*) should not be used by applications. This change brings Impression into line with that recommendation.

Insert mail-merge command (*Ctrl-Shift-M*)

This short-cut was introduced with Impression 2.10.

Experience has shown that many users accidentally type *Ctrl-M* which is a *Return* character. We have removed this keyboard short-cut to avoid this happening.